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shows marked progress among the students. In fact, the Atlan Ceramic Art Club is ready, and deserves to stand at the head of all ceramic clubs, the pioneer of an art long ago acknowledged as an art in foreign lands, and now taking its proper place in the art history of this country.

The present officers of the club, elected last year, are: President, Mrs. E. L. Humphrey; Vice-President, Mrs. F. M. Steele; Secretary, Miss E. E. Adams; Treasurer, Miss M. A. Phillips; Councilors, Mrs. J. E. Zeublin, Mrs. A. A. Frazee, Miss M. Yeoman.

The rules of the club allow members to hold office for two consecutive years only.

MABEL C. DIBBLE.



## BOSTON NOTES

With the Sargent, the de Monvel, the Meakin, the Davis, and some minor exhibits this month, there has been no lack of interesting work to study. The first of these in importance is the Sargent exhibition. It was essentially a social affair, and though it has drawn students from all around, it has been a fad of society as well. I myself do not consider the combination of afternoon tea and art as flattering to the latter; nor is the fact that the notice that some noted actress or society woman will pour the tea draws thousands a sign of great appreciation of Sargent's work.

So great is Sargent that it seems like treason to suggest even very humbly that he is not perfect in every respect, yet it seems to me that the impression one carries away from a collection of paintings should be something more than that of cleverness. Sargent's textures are wonderful. There is nothing to equal them that I have ever seen, in this country or abroad. His brush play, his technique, his color, his poses and the expression his portraits show are all as fine as could be, and his portraits stand out from their backgrounds in a manner that is almost startling. They seem ready to speak and move.

The cleverest portrait in the exhibition, to my mind, is the Wertheimer. This is the very man himself, with all his worldly doubt of everything ideal, and if Sargent had never painted another portrait this would immortalize him. Hung next it is one to bring into prominence all that the nature of the former subject lacked. This is a portrait of the Hon. Laura Lester, an ideal child face. She wears a black satin gown, and the sweet, childish face is a great contrast to its neighbor. The eyes are painted to show the wondering, questioning child-look, and these two portraits show all Sargent's great genius without a flaw.

To notice, in the most cursory fashion, the many portraits and

sketches, would outrun the limits of my space. To students the collection of partly completed pictures and sketches is particularly interesting. One of these is a head of Duse, done in half an hour. The likeness could not be more perfect after a week's work on it.

There is one thing which seems singular to me. The faces of the portraits have skins that look like flesh, but the necks and busts are quite another kind, and are not fleshlike. The hands of the women are all alike, which is not according to nature's plan, and they are not good. But it is a remarkable collection of the work of one of the modern masters, and those who have seen it and care for art feel that they have had a feast for the eyes and for the mind, for there is matter for much thought and study.

The de Monvel exhibit was to me as interesting as, and more novel than the Sargent. The Jeanne d'Arc series showed his great command of color and his power to express different emotions. Each face of the many he paints is the face of a distinct individual. His work is decorative, first of all, but it does not lack those characteristics we look for in painting of a supposed-to-be higher style. The "Salome" was one of the pictures which attracted me, though the subject is rather grewsome. Salome is bearing the head on a salver. She is clothed in a yellow tissue, through which the form is plainly seen. Two tigers follow her. There is a panel of peacock feathers, and the entire scheme is quite out of the common and very remarkable.

De Monvel's work must be seen near by. It is both fine and strong. There is an immense amount of detail in many of the pictures, which bears studying. In his pictures one finds feeling, spirit, motion, humor, besides originality in motive and handling. He uses few shadows, but gets their effect by the use of darker colors. His work is worth seeing, if for nothing more than its individuality.

The exhibition of Mr. L. H. Meakin has received much praise, which it deserves, but BRUSH AND PENCIL has treated of his work before, so I say nothing about it this time.

Charles H. Davis is one of the artists in whom Boston delights. His present exhibition is very charming, and to a nature lover is particularly so. When he was a student abroad he used to send here sunsets which sold very well. After a time he ceased to send them, giving as answer to the dealer's question why he did not, that he did not care to be known as Sunset Davis. His present exhibition shows a varied range of subject, with no chance of his being identified with any one phase of nature. The only characteristic in which they all agree is in catching the very spirit of nature. One is remarkable for the way it presents distance through a haze. It is an unusual view, and this landscape seen through mist is peculiar in its effect. There is not a picture in this collection which is not worthy special mention. Mr. Davis paints as if he loved nature, and she shows herself to him as a woman does to her lover, only at her best.

F. Hopkinson Smith had an exhibit of water colors from views along the Thames, in Holland, and elsewhere. Mr. Smith's water colors are brilliant and pure. This was one of the best exhibits he has had in this city.

Among coming events is the exhibit to be made by the Society of Arts and Crafts, which will be opened on April 4. This will comprise a full collection of everything which comes under art and craft, and will include loans and beautiful jewelwork, lace, embroidery, and articles in metal. It is expected that this will be the finest thing of its kind.

There is a superior collection of etchings by Rembrandt now to be seen at the Museum of Fine Arts.

The eleventh annual exhibition of the Boston Camera Club will be held during April. Awards are made for five classes of exhibits.

The Boston Art Club will hold its sixtieth exhibition from March 31st until April 22d. The board of management has been authorized to expend five hundred dollars for one or more pictures. This exhibition is of water colors, pastels, and black and whites only.

Studios have not been visited much this month, there has been so much to see that one could not leave unseen. Frederick P. Vinton has been lecturing on Sargent and his work, and the proceeds went to the Paige scholarship fund for students at the School of Drawing and Painting in connection with the Museum of Fine Arts. There have been some minor events, but I have told enough to show how full has been the time for art lovers the past month.

DORA M. MORRELL.